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November/December 1983
Vol. 35, No. 4

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Florida Architect, Official Journal of the Florida Association of the American Institute of Architects, is owned and published by the Association, a Florida Corporation not for profit. ISSN 0015-3007. It is published six times a year at the Executive Office of the Association, 304 East Jefferson St., Tallahassee, Florida 32302. Telephone (904) 222-7500.

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In Paradise, Dante gazed rapt, into the heart of Light, the heart of Silence.

The history of art is a history of the artist learning to handle light. At Herculaneum in the first century A.D., Roman mural painters used light and shade to give illusionistic effects to paintings of simple household objects. They paid scrupulous attention to contour shadows and highlights. In 14th century Florence, Giotto sought to give his figures substance by projecting them into the light and throwing a shadow. In the 17th century, the use of abrupt lights and darks and violent chiaroscuro gave way to the brilliant work of men like Rembrandt and Velasquez. By this time, light was the equivalent of drama. It was the Impressionist painters of the 19th century who shattered light and dappled scenes with sunlight and shade, artfully blurring light into the very figures that the Byzantines had tried to give substance to.

The history of architecture has been little different in its discovery of the power of light. While it was to the painter to learn that changing light and dark can suggest changing human mood on canvas, it was to the architect to learn that the motion of light through a space can affect human emotions.

What strikes visitors to Hagia Sophia is the quality of the light inside and the affect it has on one's spirit. The forty windows at the base of the dome give the peculiar illusion that the dome rests upon the light that floods through them. An historian from the period of Hagia Sophia's construction wrote, "One would declare that the place were not illuminated from the outside by the sun, but that the radiance originated from within, such is the abundance of light that is shed about this shrine."

Light at Hagia Sophia is a mystic element. It glitters off the mosaics, shines from the marble surfaces and persuades and defines the space. The light inside this building seems to dissolve material substance and transform it into the abstract.

The 12th century chapels at St. Denis near Paris suggest that the rib vault was used for the express purpose, as Abbott Suger wrote, of allowing the "whole church to shine with wonderful and uninterrupted light." It was the science of light that led to the invention of the Gothic building, the slender skeletal structure that permitted the flooding of the interior with light.

To fully appreciate the impact of chiaroscuro on the emotions, one has only to sit in a cloister watching the changing light through the hours of the day. Its effect is dramatic.

This issue of *Florida Architect* looks at several projects in which the handling of light was a primary design determinant. The projects are different in size, scope and intent—a museum, a church, a studio, an office. But the designer of each stressed the importance of the way light was handled. Each of these projects shows an awareness of what the ancients worked hard to understand and learn how to handle....light. DC

New Commissions

The Biltmore Golf Facility in Coral Gables was designed by City of Coral Gables architect Salomita Bacc in association with HCDA, Inc., Architectural, Planning, Interior Design. The \$1.3 million facility will complete the revitalization of the restored Biltmore Hotel and Country Club complex. • VOA Associates, Inc. was awarded the design contract for the Applied Instruction Building at the Naval Training Center in Orlando. The \$10 million project will include a building to house the Electronics Technician "A" School. • Seifert Associates Architecture has just completed design for Pizzeria Uno, a 5,289 s.f. restaurant to be constructed in Orlando's Church Street Market. • Prime Design, Inc. is designing the new 114,000 s.f. manufacturing facility for Donzi Marine in Avon Park. The company manufactures high performance boats and the new facility will have a test pool for the water testing of all boats. • Slattery & Root Architects will design the Market Place in Ft. Myers. The retail center is to be built on a three-cornered 21-acre site. • Richard Fawley Architects has completed design of a 31,000 s.f. addition to Jessie B. Miller Elementary School in Bradenton. The addition will house Administration, Media Center and Special Education classrooms. Fawley has also been selected by the Kirkwood Presbyterian Church in Bradenton to provide preliminary design and land planning services for a 750-seat sanctuary, classroom and office addition.

Architects Corbin/Yamafuji and Partners, Inc. have master planned and designed a futuristic retail center/cultural facility for Tokyo shoppers. The riverfront center will include over one million square feet of retail space on 16.3 acres. • KSD Architectural Associates' new elementary school on the outskirts of Crestview is under construction. The school has a contemporary bell tower on the central roof of



Multi-purpose community/civic center for Lakehatchee Green Park in Palm Beach County designed by Skidmore, McKim, and Cravens Architects.

the school's dropoff ramp which will be used as a call to class. • Architectural Montecay Inc. has been retained by L.J. Haskins Developments of Atlanta to design the new Lakewood Mall in Tampa. The two-story regional shopping mall will contain five anchors and a variety of shops and restaurants. The mall will total nearly 1.7 million square feet. Architectural Montecay is also designing Crossroads Park Mall in Cary, North Carolina for Harker Development. • The Donald Trump Organization has commissioned Robert M. Swedlow, AIA, to provide architectural and master-planning services for his Resorts International Interests at Paradise Island in the Bahamas. • Stiles-Sowers and Associates of Naples has named Burt Hill Kosar Rittelmann Associates to handle space planning for the recently completed nine-story Barnett Center in Ft. Myers. • Robinson + Associates,

Inc. has been commissioned by Laurin Capital Corp. to provide space planning and tenant improvements for its 60,000 s.f. medical office in South Miami.

Awards and Honors

Richard Fawley Architects has been selected by the Manatee County Good Planning Awards Committee to receive their first annual "Award for Excellence for Large Office/Commercial Projects" for the Wilkwood Professional Park office complex.

The Phase One Office Building in Winter Park designed by Fugleberg Koch Architects was recently recognized by the Florida Power Energy Conservation Design Award Program. The building received the award because it surpassed state conservation requirements by 25 percent.

ERIK W. BULLOCK, Jr., FAIA, has been elected Chairman of the Architecture Advisory Council, School of Architecture at Auburn University. The council advises the Dean and Faculty on programs and curricula and provides a liaison between practice and academia. Bullock is also a member of the University of Florida's Architecture Council.

Burt Hill Kosar Rittelmann Associates was recently named to a list of the country's Top 500 Design Firms by *Engineering News-Record*. The firm was the only locally-based Southwest Florida architecture/engineering company to make the list.

CORREX

Ramon and Partners in Tampa were consulting architects, with Smith Obst Associates on the restoration of the Palm Beach Town Hall. This deletion was an oversight in the September/October, 1988 issue of FA.



City of New Port Richey City Hall by Peter & Sonnet Engineers, Architects, Oklawaha, Fla.

LETTERS

Editor,

The editorial by the September/October 1988 *Florida Architect* was a tantalizing piece that raised great expectations for the awards that followed. The selected prize looked like the "most new design . . . at peace with" their surroundings and epitomizing the Florida that the Editor "always dreamed of."

We assumed that all of your readership does not share these views. What we found was:

- a school that looked like a shopping center;
- a city hall that looked like a shopping center;
- a shopping center that did not look like a shopping center; and
- a bank that looked like a toll booth.

Does each of these mean "that it was designed for Florida"? Does each of these say "Florida in its own unique way"? We can only hope not. Los Angeles, perhaps. Las Vegas, perhaps. But, please, not Florida.

Thank goodness for the Hansen II Exhibition Space and the Maiten Family Project for these do address the matter of architecture, space, volume, order and light. You would do our readers a service to request your assurance of these projects.

Cordially,

Jeffrey D. Ballard, AIA

Ed. Note: The Hansen II Exhibit was featured in the May/June 1987 issue of FA.

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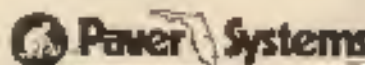
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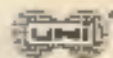
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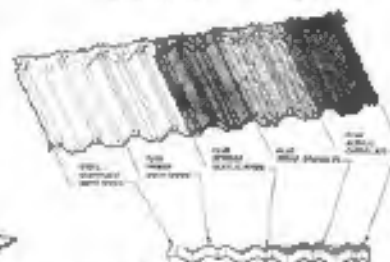
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LETTERS

Dear Editor:

Your editorial in the September/October 1988 issue of *Florida Architect* moved me so much, I felt compelled to respond. I would like to compliment you on your very succinct, accurate assessment of the state of new architectural projects in the capital city. To use a metaphor, you have "hit the nail on the head."

I am in my second year of private practice in Tallahassee and have found presenting new, positive design ideas which are unrelated to "colonial" unwelcome. Even couples designing and building their dream house, revert back to dentils, shutters and ducles. What chance do we have as designers to present ideas of a new and better world in this environment?

Fortunately, this year was exciting for me in regards to design, as a winner of an Unbuilt Design Award from the FA/AIA. The design relates directly to Florida vernacular, with not a single "colonial" detail. Unfortunately the new owner may not have enough money to build the project. I tried to present the project to the Tallahassee Commission as a view to the future, but I feel it may not have fit into the "traditional" environment. Maybe next year?

From one architect to one very informed editor, thanks for your most welcomed commentary. I hope someone is listening....

Sincerely,
Mark Griesbach, AIA

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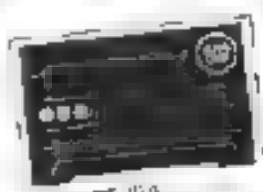
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Architects need to lead, follow or get out of the way

by H. Dean Rowe, FAIA, President-elect

In the coming days, months and years, architects will be asked to play a leadership role in the construction industry. In the way, the generalists, we must regain our place as team leaders in the construction site and in the boardroom. As designers and engineers, we must be able to work with the construction team as equals, not as subordinates. We must be able to lead, follow or get out of the way.

The first step is to get out of the way. We must stop being the "big brother" who tells the construction team what to do. We must stop being the "big brother" who tells the construction team what to do. We must stop being the "big brother" who tells the construction team what to do.

Three steps to Registered Architects practicing in Florida. The first step is to get out of the way. The second step is to lead. The third step is to follow. We must be able to lead, follow or get out of the way. We must be able to lead, follow or get out of the way. We must be able to lead, follow or get out of the way.

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artfulness of design and the role architects play in making the community a good place to live by sponsoring shows in architecture in local art museums.

Sources for such shows include National AIA Design Honor Awards, State and Chapter Design Awards. Architecture in the School Program, and other

available touring exhibits on Architecture available from National AIA and other sources.

• Government of a 20-second public service video tape on

architecture to local television stations. Our Architectural Awareness Committee is preparing the video which local stations will run within their monthly public service commitment. The key to this program is your participation: set for the video and ask your local station to air it.

• Organizing mailing and promoting speaker's bureaus across the state to address local civil and social organizations on architecture.

• Participating in the Architecture in the School Program. "This is truly the 'grass roots' where it all must begin.

We must strengthen our efforts by:

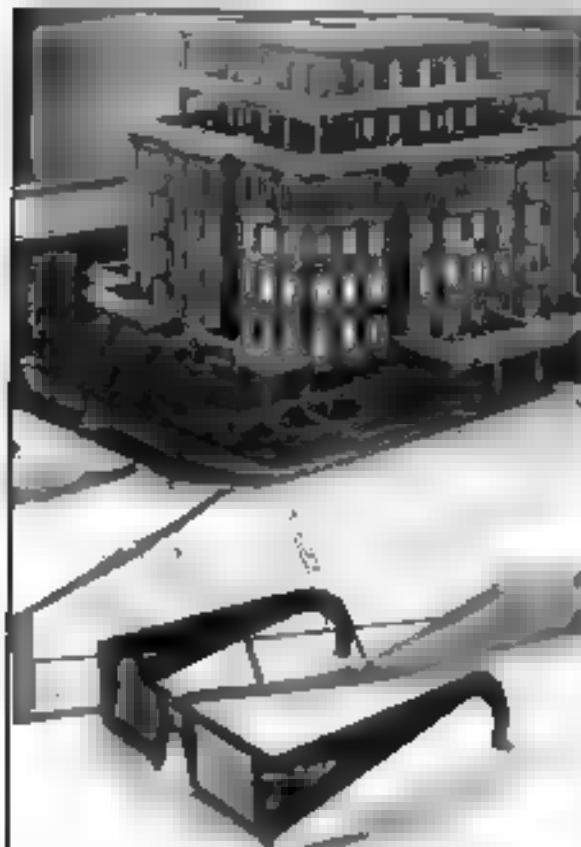
• More openly sharing our successes and failures with our colleagues so we can all become stronger and more self-reliant. If you will attend our Practice Management Seminar, Sarasota Design Conference and Fall Convention you will find this happening.

• Refusing to allow ourselves to be exploited by those seeking to do so because of our reputation as artists not business people. "The only way this can be countered is to become darn good business persons ourselves." Our Practice Management Seminar every spring and many other tools available through the AIA can help you obtain this goal. • PTHFM

• Learning to use the many new time saving tools brought to us by the computer age which will allow us to spend more time on design and produce better more complete and accurate documents.

• Realizing that we can produce a better built environment for mankind.

As you undoubtedly see from this article, I am very excited about our upcoming year. I earnestly hope you all are as excited as I am and will join with me, the Executive Vice President and the rest of the staff to meet the goals I have outlined.



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Gene Leedy

1988 FA/AIA Award of Honor for Design



"My desire is to reflect an old-time and to satisfy the deep, unspoken emotional needs of the individual and to answer the physical requirements of living in a secure and with the highest use of materials, and with the highest quality of construction. The design of a house is the expression of a person's personality and his or her desire to live in a secure and with the highest use of materials, and with the highest quality of construction. The design of a house is the expression of a person's personality and his or her desire to live in a secure and with the highest use of materials, and with the highest quality of construction."

Gene Leedy, AIA, 1988



Shown left: The Strong House, White House, designed by Gene Leedy. The design of a house is the expression of a person's personality and his or her desire to live in a secure and with the highest use of materials, and with the highest quality of construction.

Since 1950 when Gensler graduated with his Bachelor of Architecture degree from the University of Florida, he has been one of the pioneers of his profession in Florida architecture. During his 1950's and 60's on one of the "frontiers" of the architecture business in Florida, his work was sought out in no less than 100 countries. In a series of articles on "International Young Architects" which ran in *American Architect* in 1955, Gensler's work was clearly felt to be both innovative and important.

According to the Review, "Gothic society is a system of rewards and punishments that has proved to be as effective with a small, homogeneous group as in office buildings and the architecture of the university. It has the same effect as the 'Gothic' element in the design of a building, which is a result of the same process of evolution."

As he wrote, "The ideal human model is that of a person who has the art of 'being-with' many other people, who knows the architecture 'The I have' internalized him to become. I had access at a relatively low stage to the world of the 'other' and to the universality of others and perceived that had changed several worlds in my life work, according to work, in terms of the future and

But, as we have seen, the value of the dollar has fallen sharply since the early 1970s. This has led to a sharp increase in the price of foreign goods and services. This has led to a sharp increase in the price of foreign goods and services. This has led to a sharp increase in the price of foreign goods and services.

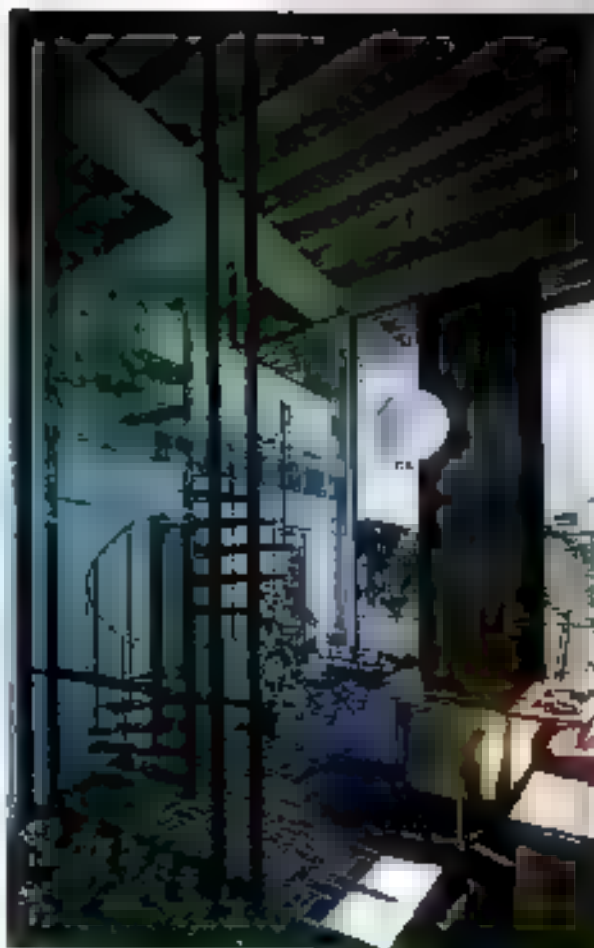
In the years since its first installation in 1940, the Forum, Leedy's work has continued in much the same vein. In 1949, he

designer" the Winter Haven City Hall is a superb concrete structural system, for which Sullivan says: "The following year, the design of a new architectural office called for one of his first all-reinforced concrete systems, completed in 1963. Newly used exposed

Archie Hock, an industrial designer in Winter Haven, Fla. 33891, he had begun to put barrel cladding on suspended concrete blocks. This technology was based on sustainability, it was unobtrusive and on a number of materials which followed. The design technique, which he designed in 1970 for construction in Winter Haven, was a very economical version of a Florida traditional house with the use of a reinforced concrete system with pitched roof of concrete barrel cladding and stone-surfaced yard in the July-August 1974 issue of Florida Architect. Early in the year, another residence, Air Force Kithack, was published. The house was the result of a 1977 design award from the American Concrete Institute, Volume 1, No. 1, 1978. The deep double stone units, spaced by the distance between 24 inch square concrete beams, the house is a larger more elegant procedure with the use of large concrete beams of the 60% and 80%.

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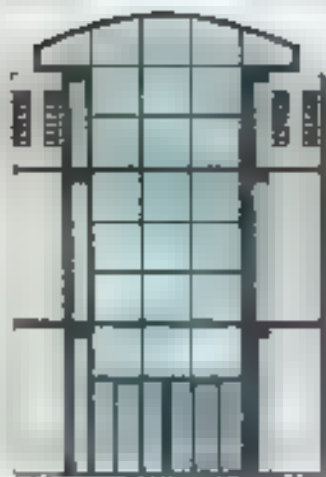
University of Florida
Santa Fe Community
College Joint-Use
Fine Arts Facilities
University of Florida
Campus
Gainesville, Florida

Architect: Kha Lee-Huu & Partners, P.A., Chicago, IL
Jackson Reinger, Inc., Chicago, IL
Kha Lee-Huu, AIA, Project
leader; George of Design, David
Jackson, A.A., Project Man-
ager; Bud Reinger, A.A., Tech-
nical Coordinator; Thomas J.
Chapman, AIA, Project
Architect
Project Team: Christopher
Brown, Andrew Davis, John
Imberkum, Patrick Margrove,
Patricia McVay, Joe Wynn,
Steve Zucchi, Terri Welch,
Jobarrat Morgan



On a 20-acre site on the University of Florida's main campus in Gainesville, the Joint-Use Fine Arts Facilities will be built in phases over the next 10 to 15 years. The University of Florida will share these facilities with Santa Fe Community College. Architects Kha Lee-Huu & Partners announced the design of the Samuel P. Harn Museum of Art. Kha Lee-Huu & Partners designed a building complex which is intended to be a cultural magnet encompassing the combination of art, history, science and natural history.

Education in the University of Florida. The campus was created by John H. Harn & Moorehead joined their 12-acre site in 1886. As a result of the design, it was included in a series of multi-use facilities in the Florida State and College. In 1986, the name of the Florida establishment the architectural practice of Kha Lee-Huu & Partners, P.A.





The embossments of bamboo and the decorative natural clear lacquer surfaces of the large six-paneled sliding door have a design conceived by the artist for the purpose of creating a sense of movement and rhythm in the space. The artist's plan for a rich variety of feeling and movement has been achieved in the design and in the use of materials. When completed, the six-panel work will provide the visitor with a sense of the artist's profound understanding of the East Asian Feng Shui or "Feng Shui" Center and the artist's use of the Feng Shui and the History Museum. There will be a central plant in the middle of the building. The building will be placed on a rectangular lot, and the building will be placed on a rectangular lot, and the building will be placed on a rectangular lot.

What function happens in the
Flam Micro-till stir up because
sustainable. The focus of the field
the design of the stir-up
the design of the stir-up

Natural Light enhances, rather, the play of light and shadow in a room. Time and the playability of light space are not mere content in the design, but are the form. The glass curtain is reflective when it comes through the sun and it gives the building a distinctive silhouette and a legible identity, but it also admits a soft, warm light to the building. It is a subtle change of tone. The light is bright but not hot, not too dark and not too brightly colored and it is not too bright. The placement reinforces the circulation paths and gives each gallery its sense of place and identity. The diversity of scale in the different gallery work can be handled by the change in the scale of the space where people will be. Some are more enclosed in the space and in which the curator can speak. Other more dynamic "open volume" spaces can be designed in the light space and not together in a comparable manner.

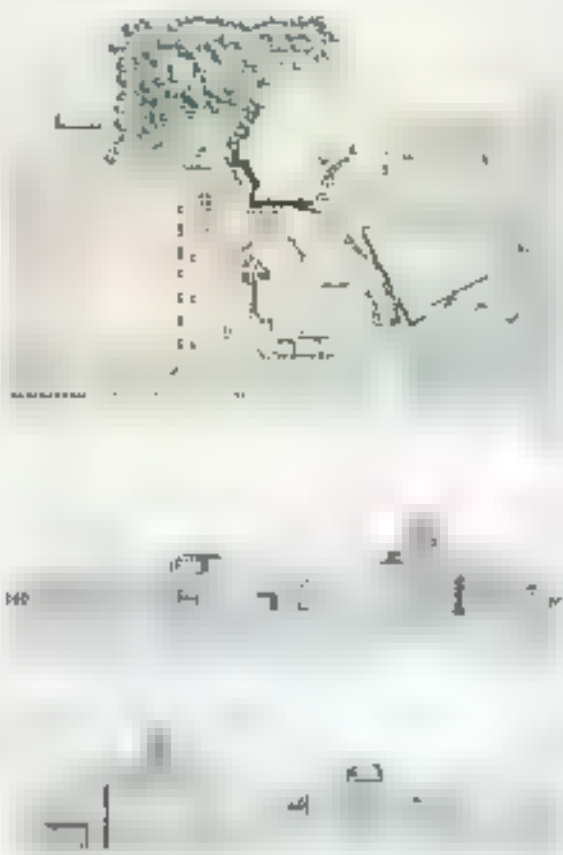
Gifted as in the Hays Museum who could not acquire samples in which general, and controlled changes flight are exemplified in the matter. The very best begins at the end of the exhibition and ends at the end of the exhibition. The very best begins at the end of the exhibition and ends at the end of the exhibition.

The relative frequency of use of white and yellow is not affected by age group and language (Figure 3). This suggests that the frequency of use is a property of global white-yellow organization and is to be found where black and white world maps

clawing in the mud. The red-tailed Booby uses a pair of ivory gables which can be constructed in order to hold a large rock vertically.

The gallery arrangement of the Hunt is reminiscent of some of Peter Lee's previous exhibitions, especially his acquisitions at A Sense of Color, last replaced by the model grouping of no names which he replaced by temporary galleries established by the permanent series. The spatial pattern creates a very flow, monotone relationship between the dramatic rhetoric, the central image hangar gallery and the more subtle personal politics between the artist's New York installation arrangement and the museum's presentation.

both groups "gathered" between 4 and 14 days after the attack and it remains to be understood, says "La Jolla" journalist, whether the remaining victims are actually art enthusiasts. The special gallery at the Palazzo de' Medici displays the most valuable collection of modern art in the city.

[illegible]

A practical palazzo with polish

The Johnson Studio
Jacksonville, Florida

Architect: Michael Dunlap, AIA
Contractor: Rigmans and Rigmans
Interior Consultant: Jentrop & Smith Co.
Landscape Architect: Frost Pope
Owner: Johnson Photography

The Johnson Studio is a very unique house which transformed a family home built in the 1920s into a working photography studio and also an architect's office. As a self-photographer and artist, Michael Dunlap felt uniquely qualified to solve the design problems and technical problems inherent in his creation of a darkroom and home-rough studio as well as a working office for his architectural firm.

The beautiful neoclassical building was originally designed by Albertus Doser in 1925. It is one of the most classically detailed and elegant structures existing from that period and still standing along the St. Johns River. The facade of the building is majestically symmetrical and balanced and has the look of a Renaissance palazzo. At the rear of the house is a dependency whose wall now encloses the side of an intimate courtyard. The courtyard has been rather playfully treated with a stonework carved in local columns enclosing part of the stone columns which define the main entry to the house.

The building's present owner commissioned architect Dunlap to design a state-of-the-art photography studio which would be in keeping with the history of the neighborhood. The studio which needed a space for shooting, film processing and large framed printing, was designed to occupy the first floor and the outbuilding, which was originally a garage, in its originality. This gave the studio





The *Mad House* was built around a preexisting New England structure, incorporating the large log-cabin dormer into a design which complements the existing building (below, detail), unique in its regard to historic preservation in the U.S. Photographed by William S. Gentry.

the advantage of natural light from large round-capped windows, providing a rich glazing which could be adapted for darker use and access to the outdoors. Woodwork in this area was stripped and stained white to complement the light reflect, especially on the white walls and ceiling. The small house used as an alternative sleeping space, was painted dark red for its opposite properties of light absorption.

The owner, then architect, and other users had designed for himself, as a way of means of an artistic plan. This plan was on a deck bridge which connects the house with the main building and allows for entry to either structure with-

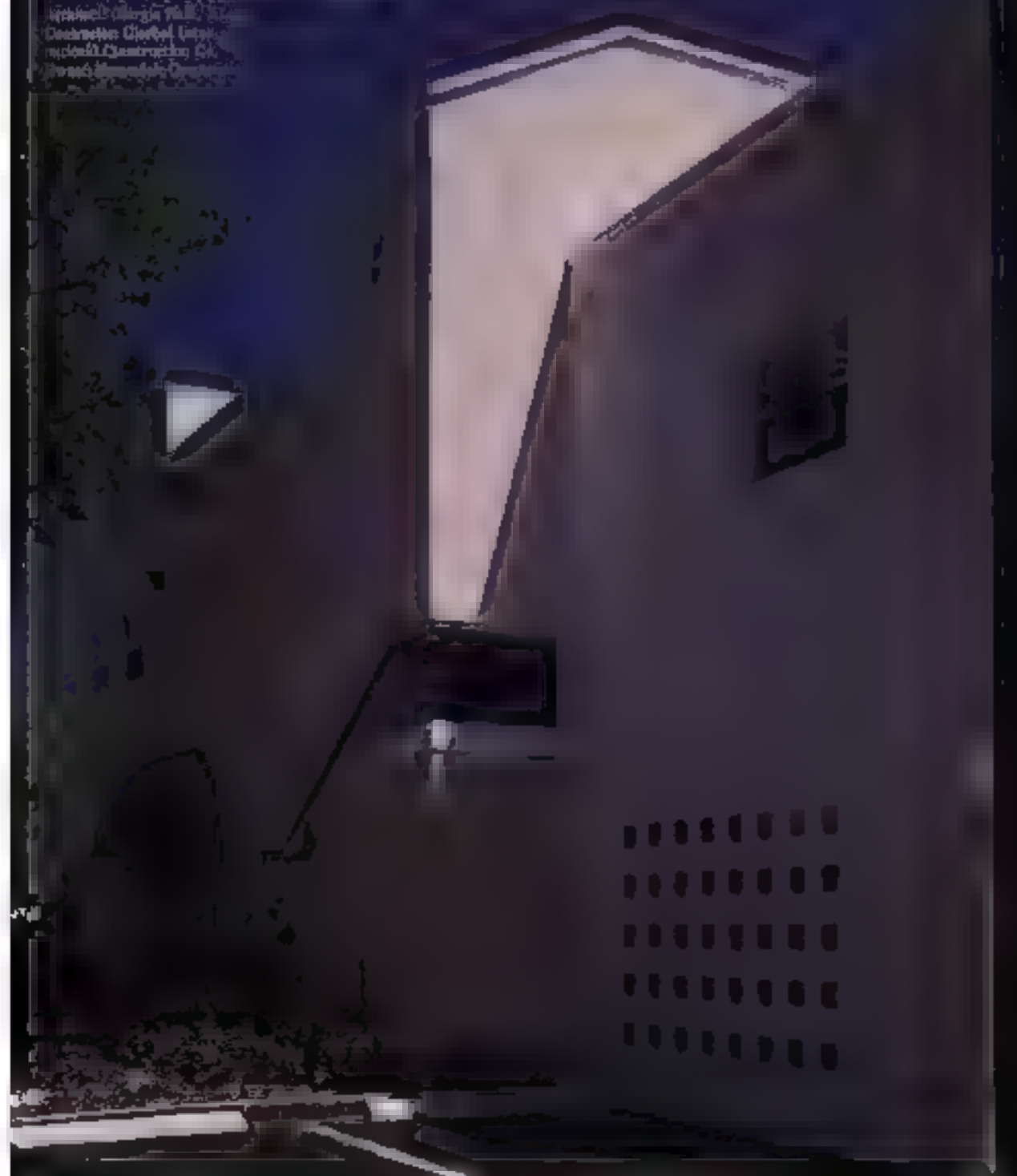
out going through the door. The stairs which were in the bridge was placed between two freestanding arches, one appearing to have been cut from the other, as a silhouette touches such as was which is original to the house, but added from the exterior square. The side of the door is painted white to match the other main exterior and when viewed, a profile of the door is a very contemporary touch to the old design of the courtyard.

By virtue of careful planning and design, the photography studio and architect's use of color are not only complementary each other's work. The building on grounds and the neighborhood provide inspiration for both arts.



Fenestration as an art form

Wendell George Hall, 1964
Architect: Clifford L. Brown
Interior Cladding: S&W
Glass: Monarch Glass



Three Courts and a Cornerstone

**Beach United Methodist
Church**
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Florida

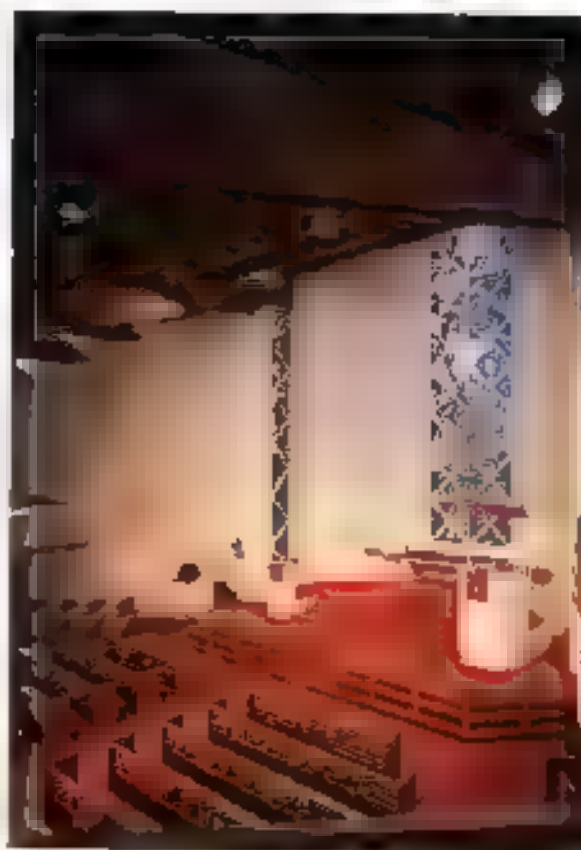
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The main attraction in the film is, of course, William Morgan Sheppard, his dark, hairy, and just a tad bit hairy-appearing face a most suitable "face of ruin" to project light on environmental catastrophe. His story is an important theme determined by the script, which was fleshed out by the novel's author, Richard B. Sewall. It is a tale of how a few people in a remote and inhospitable and natural area are brought to life by the very elements. Nature's gifts are introduced into the tale through the characters of the women in the film, who are introduced gradually, one by one, as the plot develops and the characters are transformed in the new world before us. The

It is all part of what is called having the capacity to embrace the new, benefiting the masses, says the Chinese ruling elite, as he chooses his words to give the matter a twist. "The party is not a machine," he begins, and explains how it is not intended to be so.

The new Southward look in
historical context is a subtle
but not less a change in
focus in the way we see our

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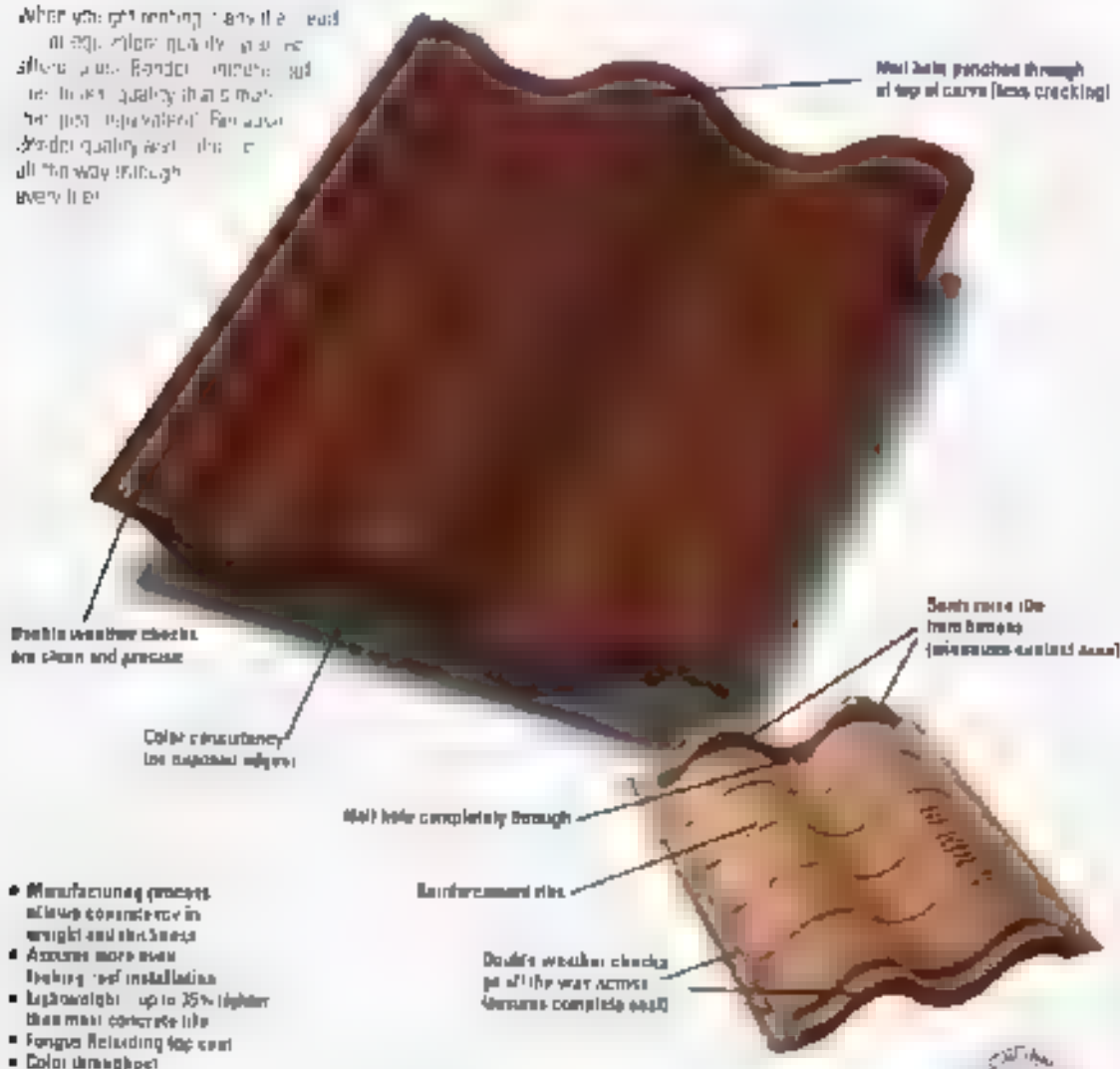
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WATERBURY, Conn. (AP) — The engine company that built the engine for the Challenger space shuttle was fined \$100,000 for safety violations.

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1. *Journal of the American Medical Association*, 1998; 279: 1001-1005.

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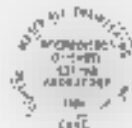
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Tarmac Topblock make a wide range of architectural concrete masonry units – all of which conform to current ASTM specifications. Manufactured in our own plants using our own high-quality aggregates, these products are produced under strict quality control standards. TARMAC TOPBLOCK produce all unit types in a wide variety of surfaces – including fluted, crisscross, ribbed, split-faced and scored textures. They also have the facilities and technical expertise to manufacture non standard shapes for specific architectural requirements.

Concrete Masonry brick is now available as part of TARMAC's range of architectural products. Its ability to be used as a single width structural wall provides all the benefits and beauty of clay brick – at a fraction of the cost.



GROUND FACE MASONRY UNITS

TRENDSTONE is a range of ground-faced masonry units which combine the proven construction benefits of concrete blocks with the attractive appearance of exposed, selected aggregates. Available for interior and exterior use, for load bearing or non load bearing walls in either light or normal weights.

ARCHITECTURAL CONCRETE MASONRY

TARMAC TOPBLOCK operate 10 concrete block making plants – from Key West in Jacksonville – and producing over 45 million concrete blocks a year, using the very latest automatic machinery.

The comprehensive range of products include architectural concrete masonry units of all shapes, colors and sizes – as well as conventional concrete block. A fleet of self-unloading trucks ensures fast and efficient deliveries throughout Florida.

All the ingredients for the total service . . .



Tarmac TOPBLOCK

Tarmac Topblock Inc.
455 Fairway Drive
Deerfield Beach, Florida 33441
or call toll-free 1-800-367-0167



GLAZED MASONRY UNITS

Wherever a glazed wall surface is needed – specify ASTRA GLAZE by TARMAC TOPBLOCK. A range of glazed, lightweight masonry wall units which provide all the benefits of conventional glazed materials – at an economical price.

The thermosetting glazing compound is permanently moulded to one or more faces of the block. This ensures an integrated structure with an impervious, semi-glazed finish – and exceptional resistance to staining, abrasion, impact and chemical attack.

ASTRA GLAZE can be used inside or out for load-bearing and non-load bearing walls. It also avoids the need for on-site glazing.

Easy to clean and hygienic, ASTRA GLAZE is particularly suitable for hospitals, schools, dairies, processing plants, laboratories and restaurants.



ROOFBLOK BALLAST SYSTEM

ROOFBLOK is an excellent ballast system for single ply roof systems. The Roofblok design provides a non-slip surface for foot traffic – protecting the membrane from cuts and punctures. The Class A fire rating also protects the membrane from fire hazards such as wind-blown embers.

Roofblok units weigh only 105 lbs/sq ft – allowing a uniform weight distribution across the whole roof surface. Their unique design make them simple and efficient to install. The design also provides an efficient drainage system to complement the drainage design of the roof surface.

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CHROMIX® ADMIXTURES

For Color-Conditioned Concrete

For Concrete Beauty That's More Than Skin Deep

When beauty can't be compromised. And cost-effectiveness is important, Scofield's CHROMIX Color-Conditioned Concrete is the answer. Offering a vast array of color choices, CHROMIX Admixtures can cost-effectively enhance your concrete designs while adding structural strength. And using our system you can be sure of the results... beautiful integrity color-conditioned concrete that gives you uniform, permanent color. Outstanding results every time.



Cost-effectiveness.

Scofield offers a rainbow of colors from rich grays to warm reds, including our new Tawny Pink. And, using CHROMIX Admixtures, you can cost-effectively utilize color in precast walls and turnouts, or in concrete flatwork, landscapes, roadway paving, and bridges. The possibilities are endless. Combine CHROMIX Admixture with exotic aggregates and a sandblasted finish and you can create a beautiful alternative to granite or marble. Or, you can use LITHOTEX® treatments to produce interesting texture and shadow effects from small accent strips to entire mid-rise buildings. All this beauty with the versatility and cost effectiveness of concrete.

Consistent Results.

CHROMIX Admixtures are added directly into the ready-mix truck or placed into your concrete in color-conditioned.

integrity. They are packaged in sacks premeasured for each cubic foot of concrete, thus eliminating weighing or measuring errors. Special packaging is also available. And strict quality control means consistent uniform results in projects from a few square feet to tens of thousands.

Superior Performance.

CHROMIX Color-Conditioned Concrete is non-fading and remains attractive even in heavy traffic areas. Itresistsblow and extreme weather conditions. Throughout the years CHROMIX Admixtures offer superior performance. Whenever they're used,

For beauty beyond the ordinary... beauty that lasts... turn to Scofield. We've put color and texture into concrete for over 33 years. And Scofield products are distributed nationally for easy availability. Call us today for more information or the names of your nearest representatives.



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